

Manhattan

To really appreciate architecture,
you may even need to commit a murder.



The High Window

Architecture is defined by the actions it witnesses
as much as by the enclosure of its walls. Murder
in the Street differs from Murder in the Cathedral
in the same way as love in the street differs from
the Street of Love. Radically.

Bernard Tschumi lives in New York and London. This "Advertisement for Architecture" is the latest in a series of posters, postcards and magazine illustrations aimed at exploring parts of architecture that cannot be represented in the conventional way (eg plans, sections etc.).

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THE CLOCKTOWER
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NEW YORK, N.Y. 10013

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CAR: MIDTOWN TUNNEL, EXIT JUST PAST TOLL BOOTH. (21ST STREET AND VAN ALST.) CONTINUE FIVE BLOCKS ON 21ST STREET.

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Five Year Summary Publication (1971-76)

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Twentieth Century Ruins: The Rebuilt Environment

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"Container Show"

Supported in part by the Museum Program of the National Endowment for the Arts

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THURSDAY THROUGH SUNDAY,

1-6 PM

NEW URBAN LANDSCAPES — BERNARD TSCHUMI —

a focus on urban centers through a series of
documented projects, proposals, and events.

Redeem
MONEY
SAVING
COUPONS

DAZZLING
4 + 1 + 26 + 26 + 12 + 9 + 14 + 7
= 99

DOWNTOWN
SUPER MARKETS

GRANDEUR
7 + 18 + 1 + 14 + 4 + 5 + 21 + 18
= 88



51 = FLAWED
6 + 12 + 1 + 23 + 5 + 4
PARADISE
16 + 1 + 18 + 1 + 4 + 9 + 19 + 5
= 73

CHAOTIC
= 59

AMIABLE CIVILIZATION

43

149

URBANE
21 + 18 + 2 + 1 + 14 + 5
= 61

Sale Starts Monday



ALAS
1 + 12 + 1 + 19
= 33

URBAN = 56
21 + 18 + 2 + 1 + 14



COGNIZANT

109

100 = INTELLECT

39 = N.Y.
14 + 25



A = 1	N = 14
B = 2	O = 15
C = 3	P = 16
D = 4	Q = 17
E = 5	R = 18
F = 6	S = 19
G = 7	T = 20
H = 8	U = 21
I = 9	V = 22
J = 10	W = 23
K = 11	X = 24
L = 12	Y = 25
M = 13	Z = 26

We Gladly Accept Gov't. Food Stamps

We reserve the right to limit quantities on all advertised items.

No Case Lot Sales. Not responsible for typographical errors. Certain items and prices not avail. where prohibited by law.

AN ADD

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Karen Shaw's work is concerned with the interpretation of numbers into language, creating a personal literature from the numerical debris of technological society. By means of a system she calls "Summantics," each letter of the alphabet is given a numerical designation according to its position in the alphabet. Words are spelled out numerically and added to reach their sum.

"An Add" is one in a series of works created from found materials.

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REDEMPTION!

WITH THIS COUPON
ART
= 39

WITH THIS COUPON
DIVERSION
= 115

WITH THIS COUPON
OPPORTUNITY
= 189

WITH THIS COUPON
SUSCEPTIBILITY
= 189

WITH THIS COUPON
HEARTACHE
= 69

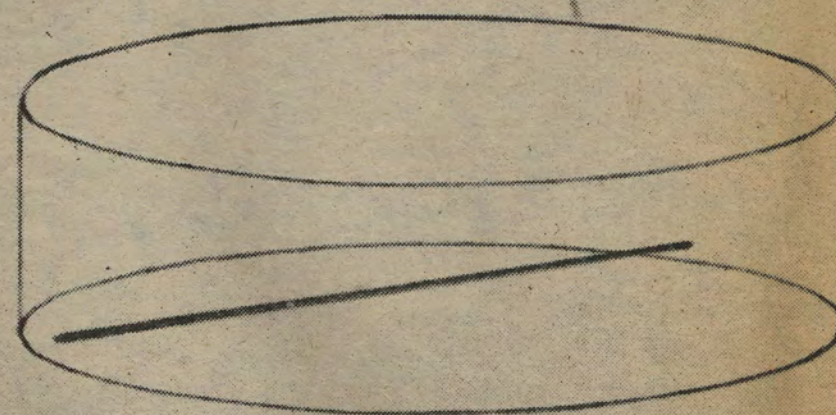
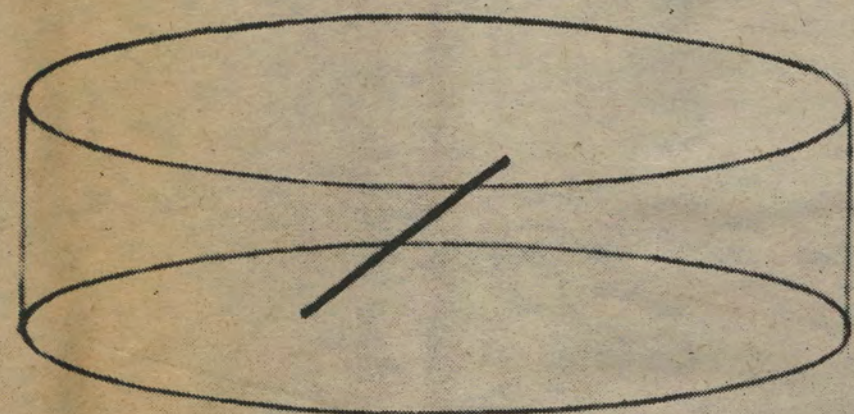
WITH THIS COUPON
ANGUISH
= 79

WITH THIS COUPON
ARCHETYPAL
= 109

SAVE

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NEW URBAN LANDSCAPES – KAREN SHAW –
a focus on urban centers through a series of documented projects, proposals, and events.



four horizontal constructions / Castle Clinton / 1978

Four Horizontal Constructions
Castle Clinton, Battery Park, New York City

Ceded to New York City in 1823, Castle Clinton was renamed Castle Garden in 1824. Until 1855 it served as a public center and theatre where public figures including Lafayette, Kossuth and President Jackson were received, and artists such as Jenny Lind were presented. From 1855 to 1890, the structure was the nation's principal immigration depot, with over seven million immigrants entering its portals — the "Gateway to the New World."

—National Park Service—

The four horizontal constructions consist of a single linear element each, the diameter of the line being three-quarters of an inch or so. The line is black.

The various heights and lengths of the four constructions, as shown, are vague and approximate, and would only become specific at the time the piece were constructed.

Castle Clinton is approximately sixteen feet high and six hundred feet in circumference. I have represented it as being circular in plan, while in fact it is somewhat flattened on one side. A promenade around the periphery of the interior is roofed in. Otherwise, it is open to the sky.

Fred Sandback, 1978

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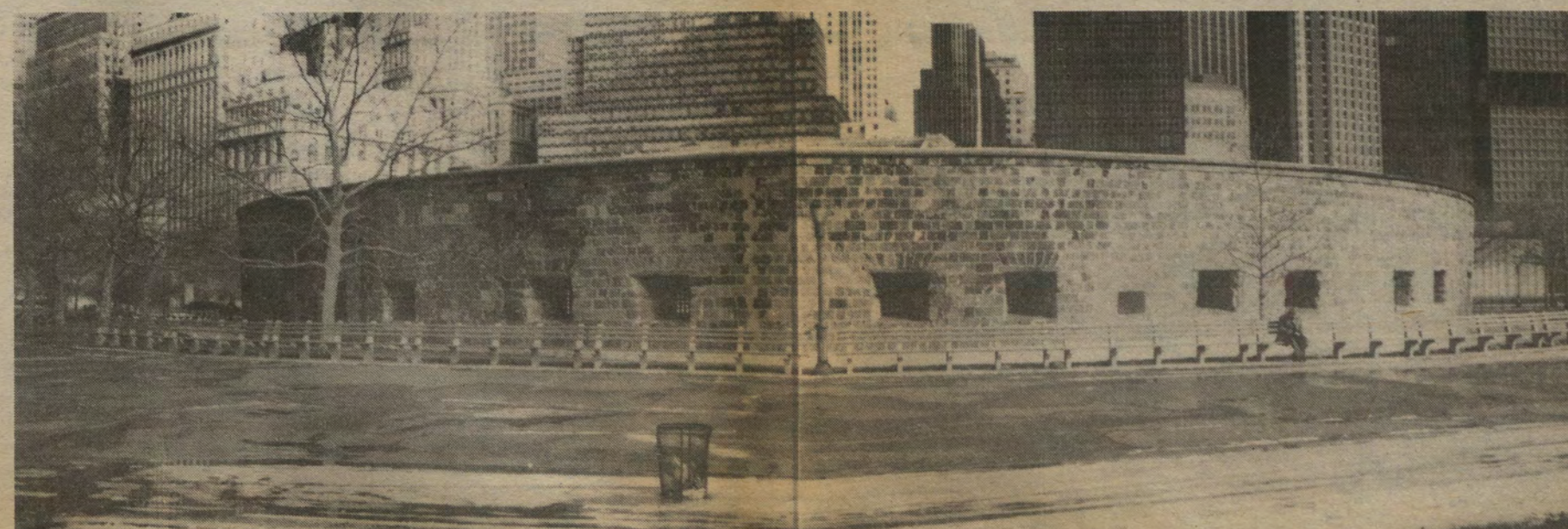
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NEW URBAN LANDSCAPES — FRED SANDBACK—

a focus on urban centers through a series of documented projects, proposals, and events.



missed it

Al Ruppersberg lives and works in
Santa Monica, California.

Photo credit: Claire Copley

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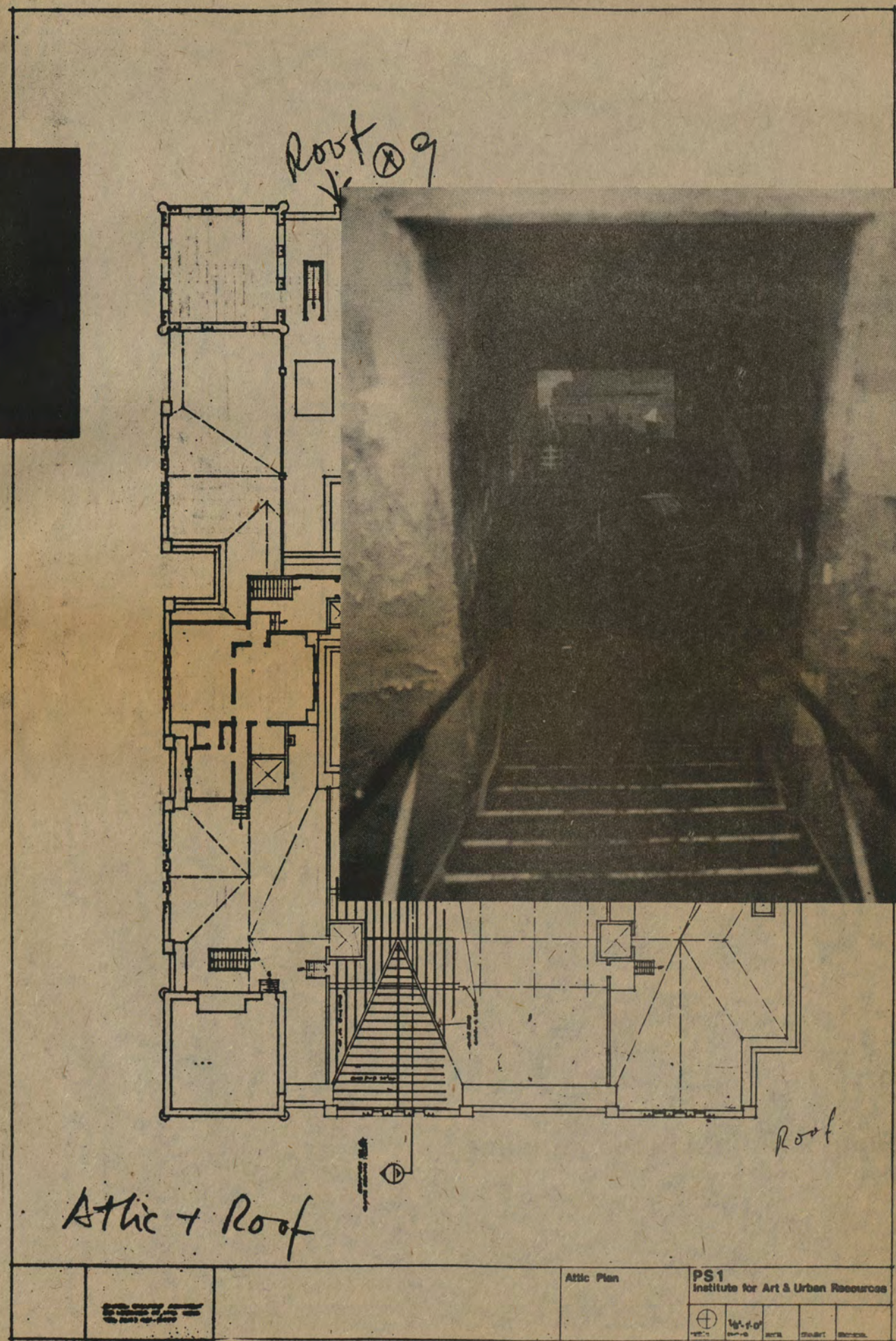
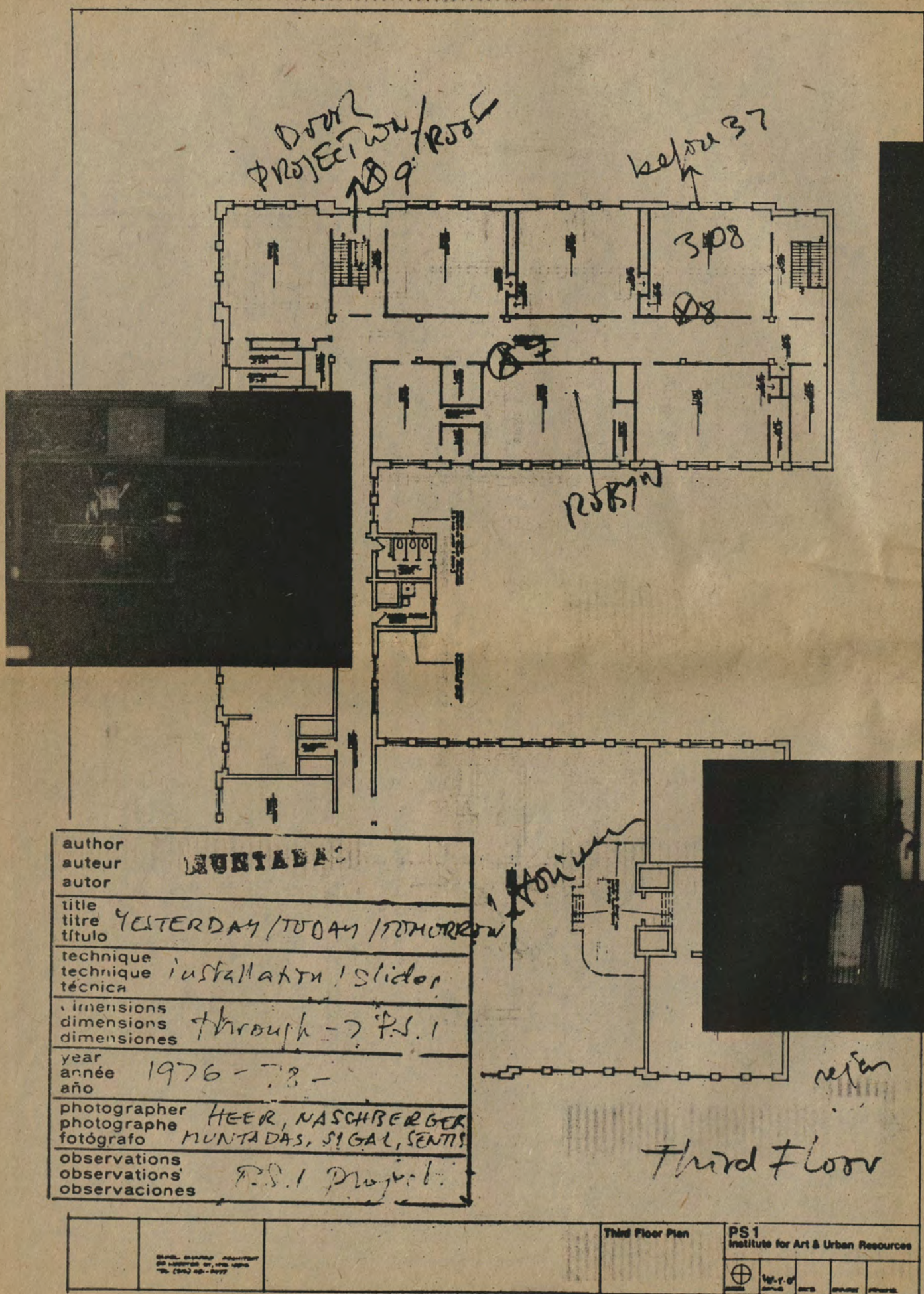
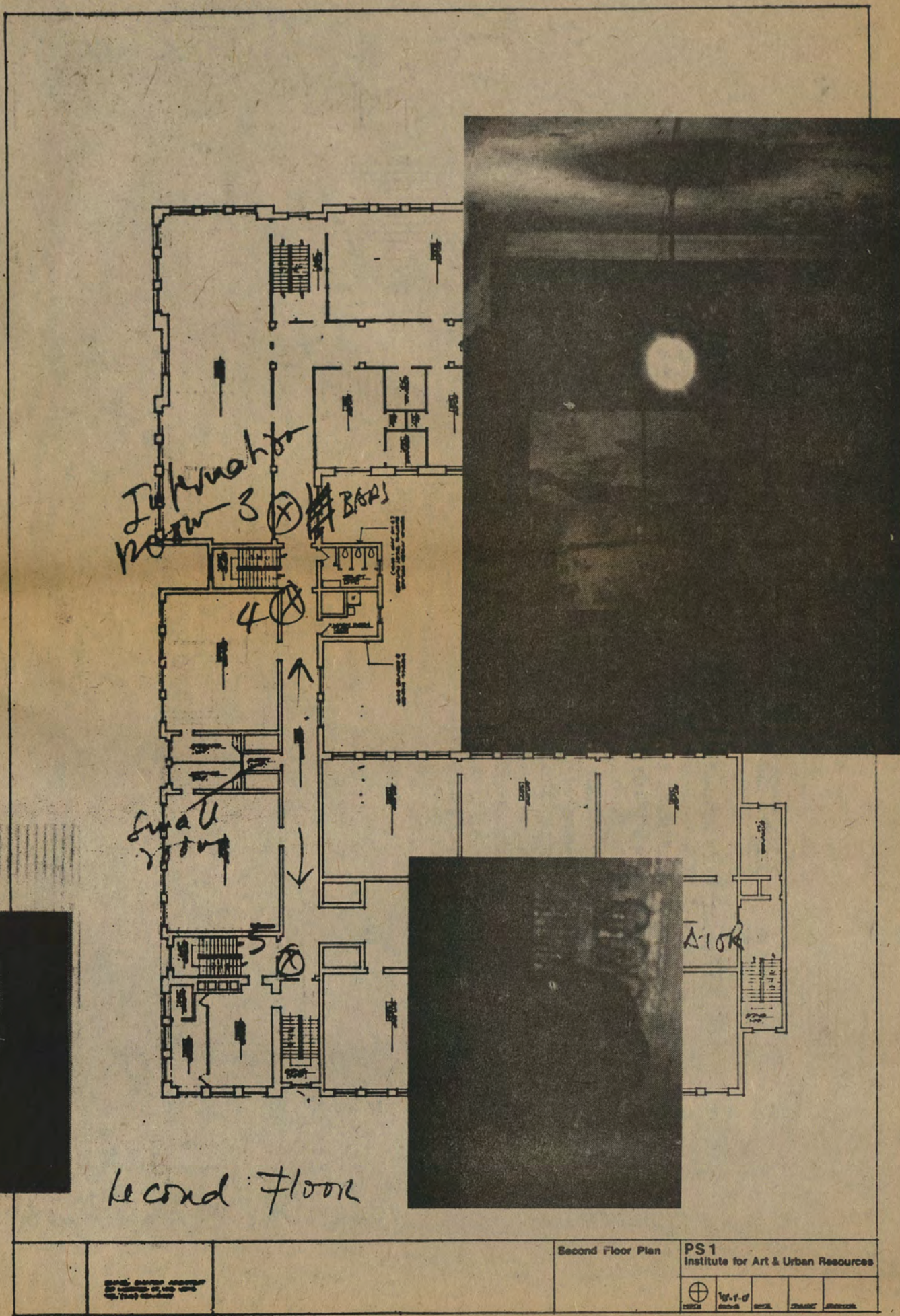
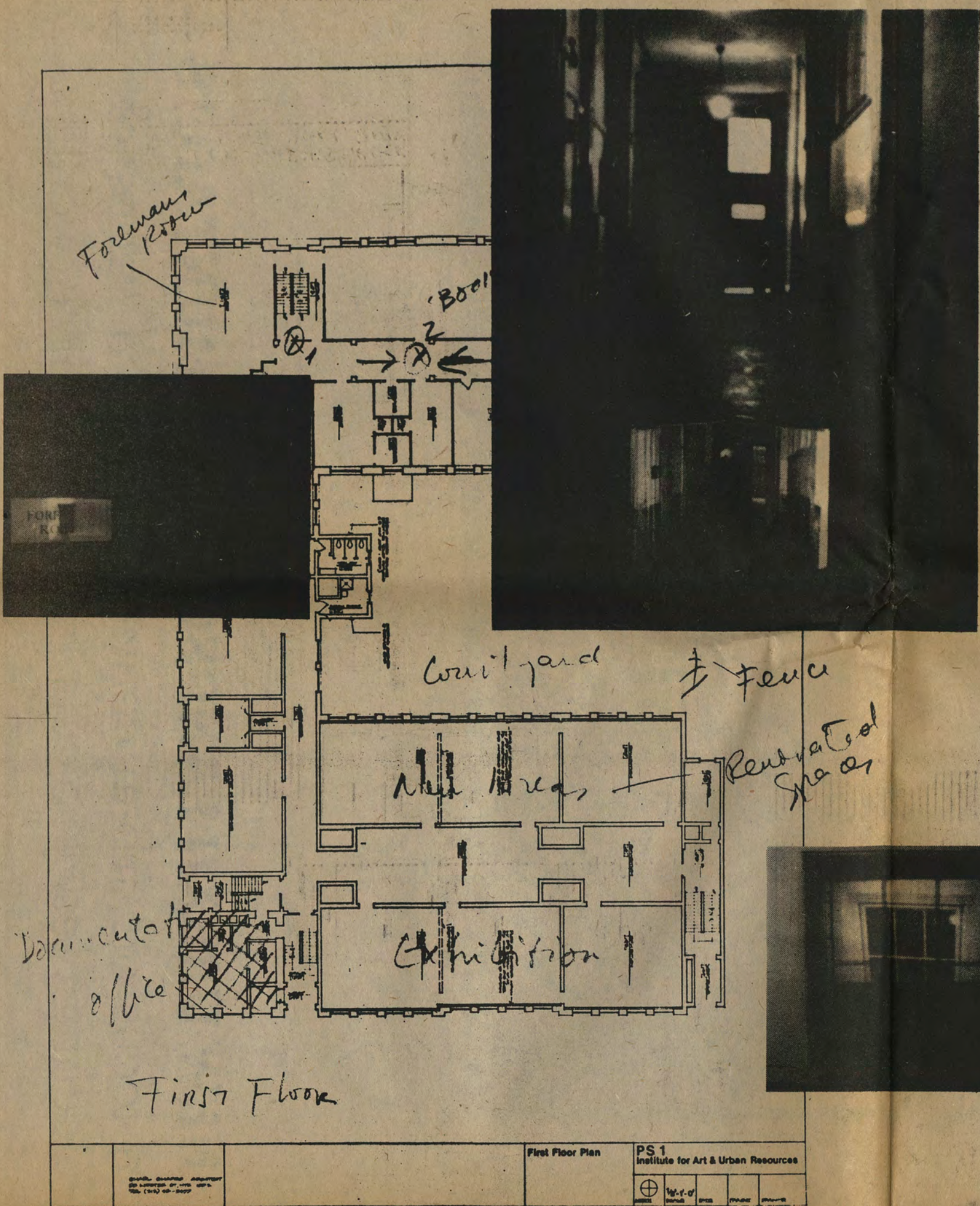
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NEW URBAN LANDSCAPES — AL RUPPERSBERG —

a focus on urban centers through a series of
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author
auteur
autor
title
titre
título
technique
technique
técnica
dimensions
dimensions
dimensiones
year
année
año
photographer
photographe
fotógrafo
observations
observaciones
observaciones

YESTERDAY/TODAY/TOMORROW

installations/slides

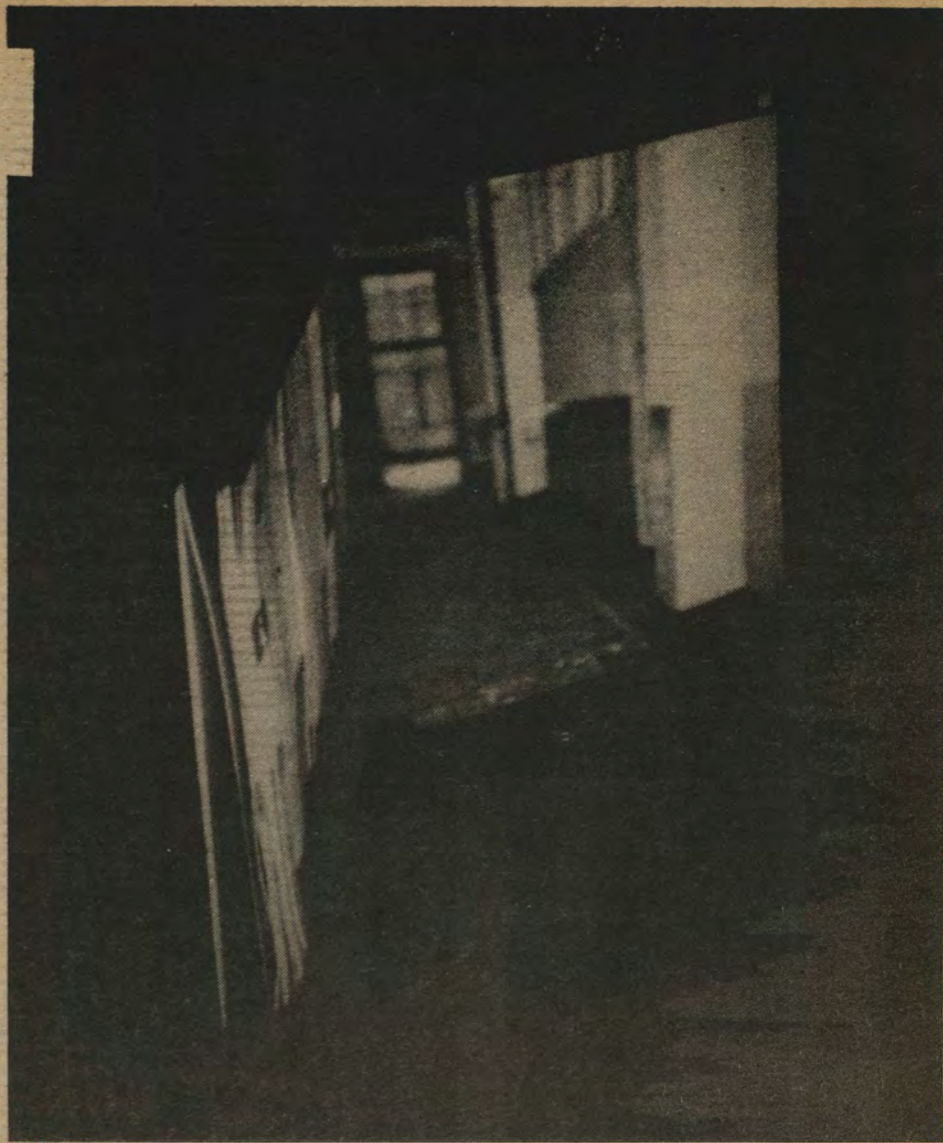
through - 7 PS.1

1976-78

HEER, NASCHBERGER

MUNTADAS, SIGAL, SENTI

PS.1 Project



Antonio Muntadas was born in Spain in 1942. He has been living and working in New York City for the past seven years. Muntadas works with different media and communications systems and close to the social sciences. He realizes concepts and ideas through different forms — actions, installations, publications. Television is one more. According to Muntadas:

"...each message has a medium which gives full potential for emission/reception...the selection of each medium for each work depends upon the message...even video options — single tapes and installations — have different focuses. Tapes should reach the maximum audience — cable and broadcast — and installation belongs to other situations because the concept of installations deals with time and space and physical relation to the audience...systems of representation change and input from the social sciences gives more accuracy to today's reality..."

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Muntadas would like to thank Gerd Stern and Intermedia Systems Corporation, Johanna Heer, Sally Sigal, Gerhard Naschberger, Mireia Sentis.

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1-6 PM

YESTERDAY / TODAY / TOMORROW

In April, 1976 I gained access to the building before it was opened to the public. At the time, I documented the physical condition of the place that, except for the natural mark of time, remained essentially the same as in 1962, when it was still a public school. Walls, blackboards, bulletin boards, signs and other traces of school activities bore evidence of its former use. This installation is actually an emphatic record of past and present images of the building and shows the action of time, the physical alterations the place has undergone and its present use as an alternative art space. The two different phases/uses of the building and the transition from one to the other, are definite comment on the sociological and cultural politics of our time. This project is an installation running through the P.S. 1 building. The installation is set up in various ways, depending on the space and subject involved.

Slides taken in 1976 are superimposed either on the surface of an object or an architectural element.



NEW URBAN LANDSCAPES — MUNTADAS —

a focus on urban centers through a series of documented projects, proposals, and events.

PRAYER RUG

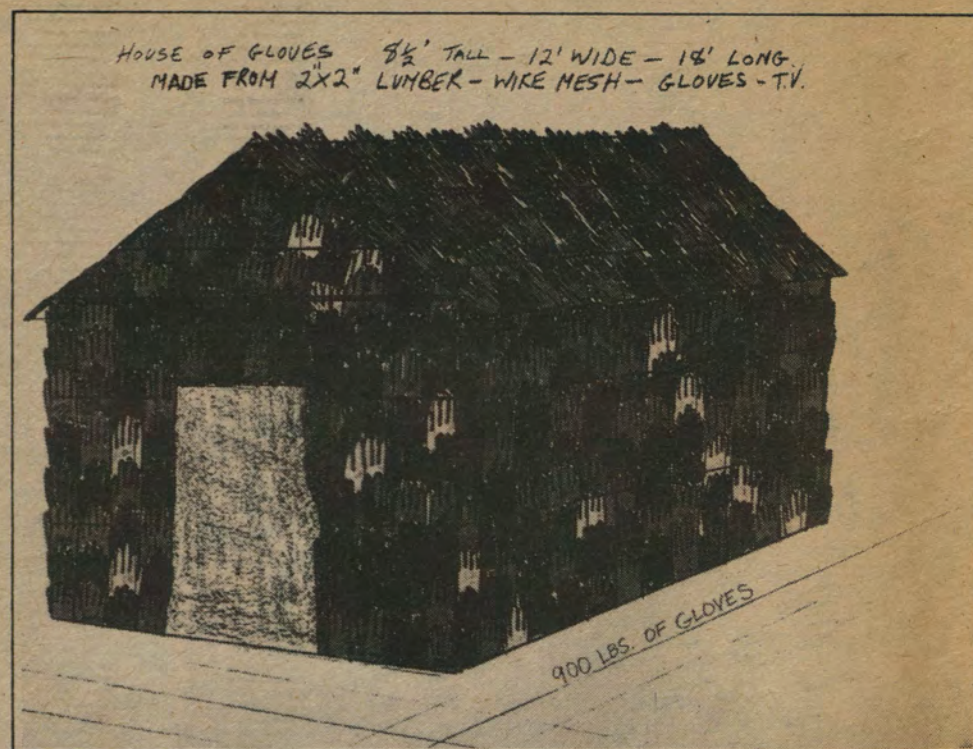
*"Here are the thoughts, good wishes or prayers of 25 artists.
Starting May 1, 1978 all of these thoughts are being woven into a 9 x 12-foot carpet
at the Tai Ping Carpet Co.*

*It will take approximately 4 months to weave these thoughts into the finished carpet.
We ask that you join us in concentrating on these thoughts
for the duration of the carpet weaving."*

Les Levine

WHEN THE SON GOES OUT—GOOD LUCK. eleanor antin PLEASE SURVIVE. arman THAT
RAINBOWS CONTINUE TO BE PRODUCED BY THE REFRACTION OF A NATURAL LIGHT
SOURCE ON RAINDROPS. bill beckley WATCH THE SMOKE IT WILL TELL YOU WHERE THE
AIR IS GOING. chris burden FOR IN THE ROOT OF WATERS IS CONCEALED THE FIRE OF
THE FATHER. jack burnham MORE LIGHT. janet fish WE ARE ALL PRETTY WELL TAKEN
CARE OF. ron gorchov ARBITRARY DIVIDING: ATTEND TO THE CONTINUITY OF WATERS.
ARBITRARY DIVIDING: ATTEND TO THE CONTIGUITY OF LAND. ARBITRARY DIVIDING:
ATTEND TO THE INTEGRITY OF WATERSHEDS. BEGIN AGAIN: PAY CAREFUL ATTENTION
TO THE WEAVING. helen mayer harrison and newton harrison LOVE. robert indiana I
WISH TO SEE YOU HEART TO HEART. joan jonas .332 JJ'UOY DIA ЯОРЯИМ ЭИТ ИИ ХООJ
allan kaprow I WISH FOR AN OCEAN WHERE WE WILL BE BORN AGAIN. shigeko kubota
PIERCE THE HEART WITH A MAGIC DAGGER AND FIND THE DIAMOND. les levine MY WISH
IS FOR PEACE AND UNITY IN THIS WORLD AND ALL OTHERS. jeffrey lew TO EARTH'S WARM
LIQUID LIFE EXPLOSION...DON'T STOP...BATHERS ONLY. gordon matta clark MY HOPE
IS FOR US TO ACHIEVE THE FULL MEASURE OF OUR HUMAN POTENTIAL. charlotte
moorman KEEP ON TRUCKIN'. malcolm morley WE SHOULD NOT MAKE ARTISTS A SOURCE
OF BARGAIN BASEMENT PUBLICITY FOR BUSINESS. WE MUST GIVE THEM THE SAME
ECONOMIC POSSIBILITIES AS CORPORATE EXECUTIVES. max neuhaus LET THEM BEAT
THEIR MEAT 'N EAT THEIR FEET. charlemagne palestine I DO NOT CLAIM THAT THE (ABOVE)
ARGUMENT IS IMMEDIATELY CONCLUSIVE. david rabinowitch IT'S A SMALL WORLD.
larry rivers THE PARADOXICAL ABSOLUTE. robert ryman LET'S HOPE THE WORLD WILL
KEEP ON WISHING. bernar venet HAVE A GOOD TRIP AND MANY HAPPY RETURNS.
roger welch ULTIMATELY, RESPONSIBILITY DOES NOT EXIST; BUT WE MUST PRETEND
THAT IT DOES. jack youngerman. copyright museum of mott art, inc., 1978.

Sponsored by University City Science Center and Philadelphia College of Textiles and Science.



LES LEVINE'S HOUSE OF GLOVES

A Video Installation with
Glove House and Performers

Copyright Les Levine 1978
Code Name: H.O.G.

Cast of Characters in order of Appearance
on Video Screen:

1. Rooster 2. Mouse 3. Frog 4. Pig

Rooster (cockily): This is the best he can do.
This is the best he can do.
This is the best he can do.
Mouse (humbly): This is the best I can do.
This my real best.
This is the best I can do.
Frog (sarcastically): You better do better than this.
You better do better than this.
Pig (grunting): We need more gloves.
How much does it cost, I want it.
Rooster: It's a beauty.
One of his best.
Much better than the last one.
The color is better.
There are more gloves in this too.
With this you get a better one, and
more gloves too.
This is the best he can do.
Frog: If this is the best he can do he better
give up.
My tadpoles can do better than this.
I tried, and this was the best I could
do.
I really tried, and this was the best I
could do.
Pig: Is this your best?
Is this your best?
Is this your best?
I want your best.
I want your best.
Is this your best?
That's his best.
That's his best.
That's his best.
Frog: Is this the best he can do?
Mouse: This is the best I can do.
Pig: I've got the best of everyone, and
now I want the best of you.
Mouse: The best is yet to come.
This is the best I can do, now!
Rooster: Nobody does it better than he does.
Frog: Is this your best?
Is this your best?
Is this your best?
Pig: I want your best.
I want your very best.
I want your best best.
This is the best he can do.
Nobody does it better.
He does it best.
He does it better.
And this is the best he can do.
I'm trying my best, to do my best,
and this is my best try, at doing
my best.
Frog: Well your best ain't good enough.
You gotta do better.
Pig: Is this your best, best, best, best,
best, best?
Mouse: This is the best I can do.
This is the very best.
This is the very best he can do.
If this is your best, best give up.
I'm giving up my best.
Give up your best to me.
Give up your best to me.
He's giving you his very best
this time folks.
He's giving you his very best
this time folks.

Pig: He's giving you his very best
this time folks.
I want the best.
I want his best.
I want the best, best.
Frog: You're in the wrong place for
the best.
Pig: If I can't get the best, best, I'll
take the worst, best.
Frog: You may have to settle for the
worst, worst!
Rooster: This is the best he can do.
This is one of his best.
This is the best one.
Mouse: This is the best I can do.
This is the best I can do.
This is the best I can do.
Chorus of all Four: We can make gloves.
We can cover your hands.
We can keep you warm.
Rooster: We have the best there is.
Mouse: I like to hold your hand.
I like to hold your hand.
I like to hold your hand.
Frog: Before I let you hold my hand, I want
to know why you want to hold it!
Pig and Rooster: Don't put your hands on me.
Let us hold your hand.
Frog: It's good for business.
Try your best.
Try your best.
Pig: Is this your best?
Is this your best?
All together: This is the best we can do.
This is the best we can do.
We could have done anything we
wanted to, but this is the best we
can do.
Frog: If we had done better, it would be too
good for you.

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Five Year Summary Publication (1971-76)

Supported in part by the Beards Fund, and the Visual Arts Program of the National Endowment for the Arts

"Twentieth Century Ruins: The Rebuilt Environment"

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SUBWAY: #7 FLUSHING LINE AT TIMES SQUARE OR GRAND CENTRAL TO
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PRAYER RUG

"Here are the thoughts, good wishes or prayers of 25 artists.

Starting May 1, 1978 all of these thoughts are being woven into a 9 x 12-foot carpet
at the Tai Ping Carpet Co.

It will take approximately 4 months to weave these thoughts into the finished carpet.

We ask that you join us in concentrating on these thoughts
for the duration of the carpet weaving."

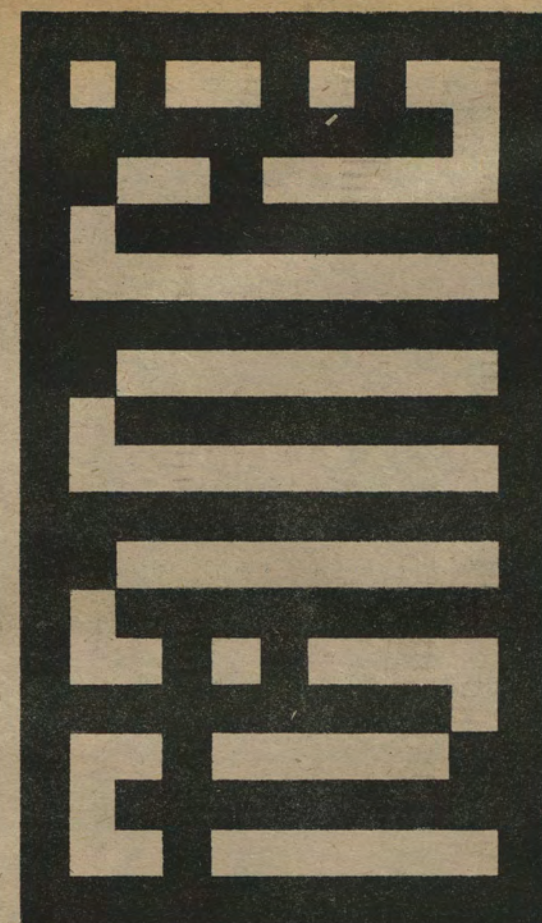
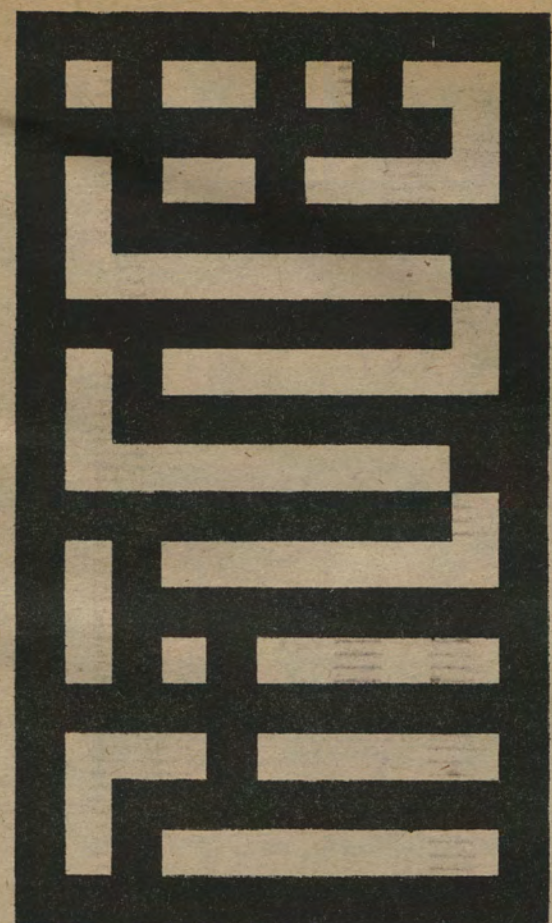
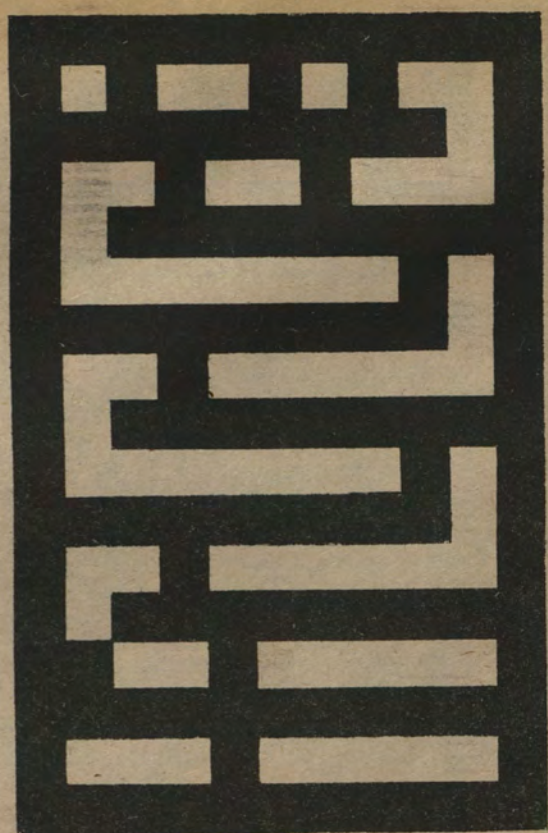
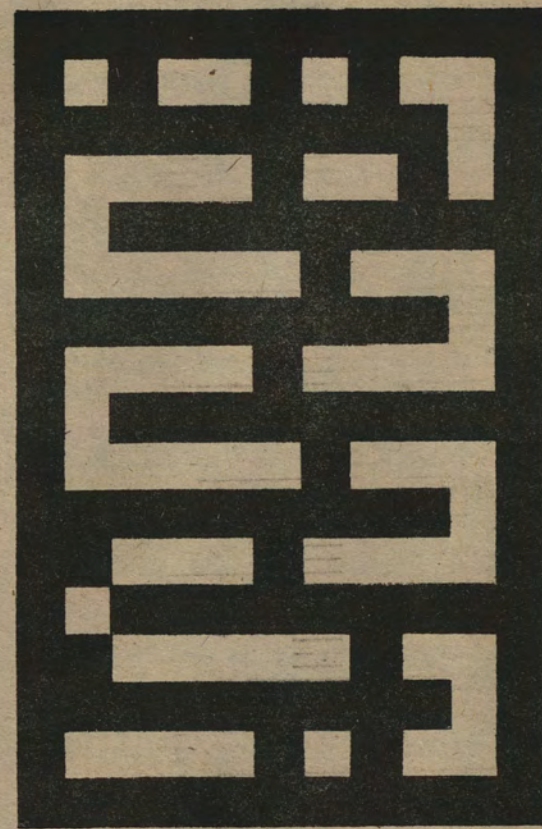
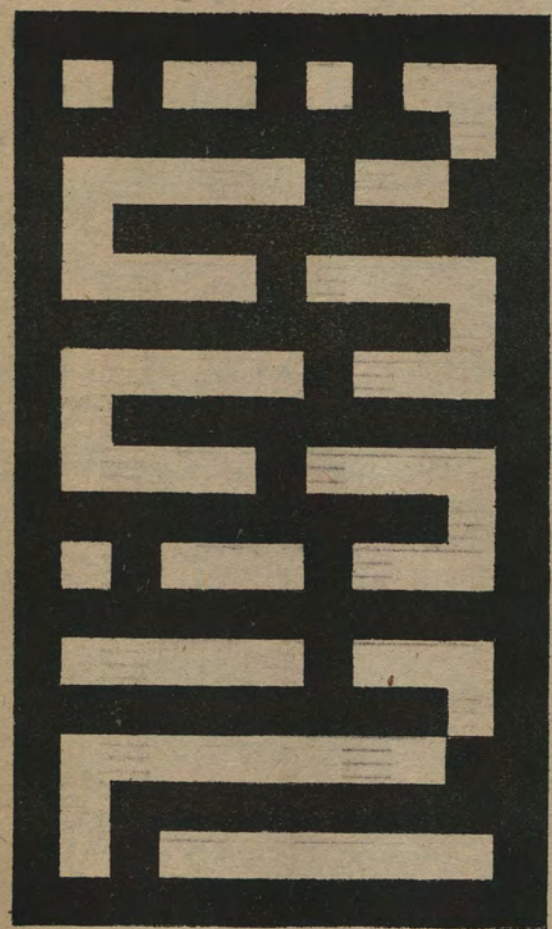
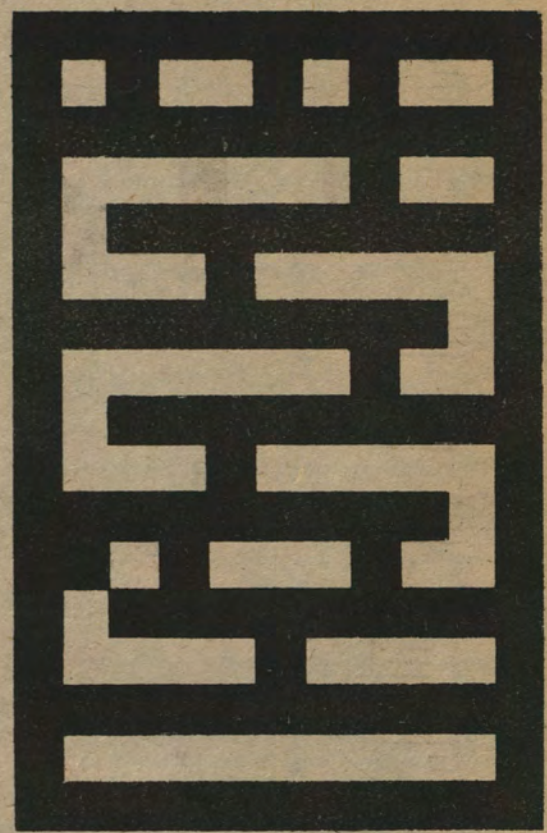
Les Levine

WHEN THE SON GOES OUT—GOOD LUCK. eleanor antin PLEASE SURVIVE. arman THAT
RAINBOWS CONTINUE TO BE PRODUCED BY THE REFRACTION OF A NATURAL LIGHT
SOURCE ON RAINDROPS. bill beckley WATCH THE SMOKE IT WILL TELL YOU WHERE THE
AIR IS GOING. chris burden FOR IN THE ROOT OF WATERS IS CONCEALED THE FIRE OF
THE FATHER. jack burnham MORE LIGHT. janet fish WE ARE ALL PRETTY WELL TAKEN
CARE OF. ron gorchoy ARBITRARY DIVIDING: ATTEND TO THE CONTINUITY OF WATERS.
ARBITRARY DIVIDING: ATTEND TO THE CONTIGUITY OF LAND. ARBITRARY DIVIDING:
ATTEND TO THE INTEGRITY OF WATERSHEDS. BEGIN AGAIN: PAY CAREFUL ATTENTION
TO THE WEAVING. helen mayer harrison and newton harrison LOVE. robert indiana I
WISH TO SEE YOU HEART TO HEART. joan jonas .332 JJ'UOY DIA ROYAIM ZHT NI XOOJ
allan kaprow I WISH FOR AN OCEAN WHERE WE WILL BE BORN AGAIN. shigeko kubota
PIERCE THE HEART WITH A MAGIC DAGGER AND FIND THE DIAMOND. les levine MY WISH
IS FOR PEACE AND UNITY IN THIS WORLD AND ALL OTHERS. jeffrey lew TO EARTH'S WARM
LIQUID LIFE EXPLOSION...DON'T STOP...BATHERS ONLY. gordon matta clark MY HOPE
IS FOR US TO ACHIEVE THE FULL MEASURE OF OUR HUMAN POTENTIAL. charlotte
moorman KEEP ON TRUCKIN'. malcolm morley WE SHOULD NOT MAKE ARTISTS A SOURCE
OF BARGAIN BASEMENT PUBLICITY FOR BUSINESS. WE MUST GIVE THEM THE SAME
ECONOMIC POSSIBILITIES AS CORPORATE EXECUTIVES. max neuhaus LET THEM BEAT
THEIR MEAT 'N EAT THEIR FEET. charlemagne palestine I DO NOT CLAIM THAT THE (ABOVE)
ARGUMENT IS IMMEDIATELY CONCLUSIVE. david rabinowitch IT'S A SMALL WORLD.
larry rivers THE PARADOXICAL ABSOLUTE. robert ryman LET'S HOPE THE WORLD WILL
KEEP ON WISHING. bernar venet HAVE A GOOD TRIP AND MANY HAPPY RETURNS.
roger welch ULTIMATELY, RESPONSIBILITY DOES NOT EXIST; BUT WE MUST PRETEND
THAT IT DOES. jack youngerman. copyright museum of mott art, inc., 1978.

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NEW URBAN LANDSCAPES — LES LEVINE —

a focus on urban centers through a series of
documented projects, proposals, and events.



And I have felt... a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man;
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

Wordsworth
"Tintern Abbey"

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Stephen Gwon lives in New York City.

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